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# Sujet du bac 2015 – Langue vivante 1

**SUJET 16** **Séries L, ES, S – Pondichéry – Avril 2015**

**L'usage de la calculatrice et du dictionnaire n'est pas autorisé.**

**Document A**

The move to Pagford had been the worst thing that had ever happened to Gaia Bawden. Excepting occasional visits to her father in Reading, London was all that she had ever known. So incredulous had Gaia been, when Kay had first said she wanted to move to a tiny West Country town, that it had been weeks before she took the threat seriously. She had thought it one of Kay's mad ideas, like the two chickens she had bought for their tiny back garden in Hackney (killed by a fox a week after purchase), or deciding to ruin half their saucepans and permanently scar her own hand by making marmalade, when she hardly ever cooked.

Wrenched from friends she had had from primary school, from the house she had known since she was eight, from weekends that were, increasingly, about every kind of urban fun, Gaia had been plunged, over the pleas, threats and protests, into a life she had never dreamed existed. Cobbled streets and no shops open after six o'clock, a communal life that seemed to revolve around the church, and where you could often hear birdsong and nothing else: Gaia felt as though she had fallen through a portal into a land lost in time.

She and Kay had clung tightly to each other all Gaia's life (for her father had never lived with them, and Kay's two successive relationships had never been formalized), bickering, condoling and growing steadily more like flat-mates with passing years. Now, though, Gaia saw nothing but an enemy when she looked across the kitchen table. Her only ambition was to return to London, by any means possible, and to make Kay as unhappy as she could, in revenge. She could not decide whether it would punish Kay more to fail all her GCSEs[1], or to pass them, and try and get her father to agree to house her, while she attended a sixth-form college in London. In the meantime, she had to exist in alien

territory, where her looks and her accent, once instant passports to the most select social circles, had become foreign currency.

J. K. Rowling, *The Casual Vacancy*, Little Brown and Co, 2012.

1. GCSE: diploma for students aged 14 to 16 in Britain.

**Document B**

Isabel put her fingers lightly across her eyelids, and opened her eyes slowly behind them. She was not, of course, at school. She was at home, in her own bedroom, at number seven, the Quadrant, Larkford Camp, Wiltshire, which had been home for nearly for two years. Before that home had been a bit in Germany, and a bit in Yorkshire and a bit in London, and before that, when it was just Mum and Isabel on their own, a bit in another part of London in a highup flat with the top of a tree right outside the windows, which Isabel believed she remembered with a passionate nostalgia. There'd also been schools to go with all these places, school after school.

"Five schools by year six," Mum had said to Isabel, trying to make the case for boarding school[1]. "It's too much. It's too much for you. It isn't fair. You make friends and then you move and lose them. Don't you think you'd rather have continuity, even if it means sleeping away from home?"

Isabel didn't know. Even now, technically settled into boarding school, she didn't know. She wanted to feel steadier, she wanted to please, she understood that if Dan got a promotion they might move again – but then, if he didn't, if they didn't, why was it necessary for her to be away from home when home wasn't, after all, changing? And then there were the twins. The twins went to a local nursery school, and when they were five would go to the local primary.

"But the twins –" Isabel began.

Mum looked at her. Isabel could see she understood and hadn't got a real answer. She just said, "We – can't plan, you see. Not if we want to stay together. As a family. But if you go to boarding school, at least you know – I know – that one thing, at least, will go on as before. That's all."

In Isabel's experience, it was only the small things that went on as before, like the smell of the linen cupboard and the twins' refusal to eat anything orange and the way one fingernail on her left hand grew at a very slight angle. The big stuff, like what was going to happen next, to all of them, was always a giant question mark hanging in the air, affecting everything, every mood. And even when the question mark was answered, it was always replaced by another one. Like today. Today was a big day, a day they had been looking forward for

six months, a day that was circled on the kitchen calendar, and for which the twins had made a huge messy paper banner randomly stuck with patches of shiny coloured paper and scraps of pink feather from a dressing-up boa.

Today, Dan was coming home from his mission, with his whole battery.

Adapted from Joanna Trollope, *The Soldier's Wife*, Simon and Schuster, 2012.

1. Boarding school: a school where students can live during the school year.

***NOTE AUX CANDIDATS***

*Les candidats traiteront le sujet sur la copie qui leur sera remise et veilleront à :*
*– respecter l'ordre des questions et reporter les repères sur la copie (lettre ou lettre et numéro de lettre, numéro et lettre) ; Exemples. : 1. ou 1. A. ;*
*– faire toujours suivre les citations du numéro de la ligne ;*
*– répondre à toutes les questions en anglais.*
*En l'absence d'informations spécifiques, le candidat répondra brièvement aux questions.*

## COMPRÉHENSION

**Tous les candidats traitent les questions de 1 à 10.**

### Document A

**Read the whole text.**

**1.** How does Gaia feel about moving from London to Pagford? Quote 2 elements from the first paragraph to support your answer.

**Read from line 10 to the end.**

**2.** Quoting from the text, what elements does she associate with London (3 elements) and Pagford (5 elements)?

**3.** To what extent does this move change her relationship with Kay, her mother?

**4.** How does Gaia intend to punish her mother for moving to Pagford? Find 2 elements in the text.

**5.** *"In the meantime, she had to exist in alien territory, where her looks and her accent, once instant passports to the most select social circles, had become foreign currency."* (l. 25-27)
Identify and explain the two metaphors linked to the "alien territory". (30 words)

**Document B**
Il s'agit d'un extrait du roman de Joanna Trollope, *The Soldier's Wife*, paru en 2012. Il s'ouvre sur Isabel, une adolescente qui doit se résoudre à accepter de résider à l'internat de son école en raison des multiples déménagements imposés à la famille par le métier de son beau-père, militaire de carrière. Le passage s'intéresse plus particulièrement aux doutes qui résultent de cette décision : vaut-il mieux privilégier une scolarité et une vie amicale stables en allant dans un internat, comme le soutient sa mère ? Ou la chaleur et la stabilité du foyer familial même si cela signifie changer d'école, d'amis et de lieux fréquemment ?
Ce texte présente de nombreuses digressions dans le temps et alterne passages narratifs et dialogués qui s'opèrent au gré des réflexions personnelles du personnage central. C'est pourquoi vous devez vous montrer attentif aux temps du récit et aux marqueurs temporels et géographiques au moment de la lecture, notamment dans le premier paragraphe.

### • À propos des questions

Lisez attentivement les questions qui reprennent les points essentiels de ces deux textes et guideront vos repérages. Elles vous permettent d'accéder progressivement à une compréhension plus fine et notamment à l'implicite. Certaines exigent que vous citiez le texte de manière précise et d'autres que vous reformuliez avec vos propres mots. En l'absence d'indications, répondez brièvement aux questions.

## COMPRÉHENSION

**Document A**
Observez comment les questions 1, 2 et 3 reprennent le découpage du texte en 3 parties principales :
– la question 1 correspond au paragraphe 1 – l'aboutissement du projet de déménagement et les sentiments de Gaia ;
– la question 2 correspond au paragraphe 2 – les différences entre les deux endroits ;
– la question 3 correspond au paragraphe 3 – les conséquences de ce choix sur les relations mère/fille.

**1.** On vous demande d'emblée des informations très précises sur les sentiments du personnage principal en vous appuyant sur deux citations extraites du paragraphe 1. Inutile donc de perdre du temps sur le reste du texte. Par ailleurs, deux éléments d'information sont déjà présents dans la consigne : Gaia est le personnage principal ; elle a déménagé de Londres à Pagford.

Gaia feels terrible about moving to Pagford as is clear from lines 1 and 2: *"the worst thing that had ever happened to Gaia Bawden"*. It must have been all the more awful as Gaia thought that her mother's decision to move was just a fad she would never materialize: *"she had thought it one of Kay's mad ideas"*, (l. 5).

**2.** Cette question ne nécessite pas de reformulation : allez à l'essentiel et contentez-vous de citer le texte de façon pertinente en mentionnant les lignes.

Gaia associates London with *"friends"* (l. 10), a homey, familiar place (*"the house she had known since she was 8"* (l.10-11) and where she can have fun *"urban fun"* (l. 12). On the other hand, she associates Pagford with *"cobbled streets"* (l. 13), *"no shops open after six"* (l. 14), *"communal life"* (l. 14), *"church"* (l. 15) and *"birdsong and nothing else"* (l. 15)

**3.** La consigne vous donne à nouveau des éléments factuels sur les relations entre les personnages : on vous dit que Kay est la mère de Gaia et que leur relation a changé. Il vous reste à expliciter de quelle manière. Vous reformulerez votre réponse avec vos propres mots en deux phrases.

The relationship between Gaia and her mother has been seriously damaged since the move from London; evolving from a close relationship where they *"had clung tightly to each other"* (l. 17) into a cold and hostile one: *"Gaia saw nothing but an enemy"* (l. 20).

**4.** La première partie de cette question *("intend to punish her mother")* vous indique que les relations mère/fille sont tendues ; la deuxième partie vous en donne la raison *"for moving to Pagford"*.

Gaia has not made up her mind yet about the way she intends to punish her mother. She hesitates between failing her exams (*"to fail all her GCSEs"* l. 23) which would certainly disappoint her mother, and passing her exams (*"or to pass them"* l. 24) which would allow her to go back to London for her studies and live far away from Kay.

**5.** Cette question évalue votre capacité à comprendre l'implicite à partir d'une citation précise du texte que l'on vous invite à commenter. Vous devez identifier les deux métaphores associées à l'expression *"alien territory"*.
Prenez le temps de repérer les idées clés et demandez-vous en quoi elles convergent ou divergent. Ainsi, *"she had to exist in alien territory"* implique que Gaia est contrainte de s'adapter à son nouvel environnement ; et le travail sur les questions précédentes vous a permis de mettre en lumière ses difficultés depuis son arrivée à Pagford, un territoire dont les codes lui sont totalement étrangers. Par conséquent, ce qui auparavant lui ouvrait les portes à Londres (*"instant passports"*) n'a plus cours à Pagford (*"foreign currency"*). Autrement dit, tout comme un touriste qui se rend à l'étranger, le comportement de Gaia – ici *"her looks and her accent"* – doit être en adéquation avec les codes en usage sur son nouveau territoire.
La consigne vous indique un nombre de mots à minima ; développez toutefois suffisamment votre propos autour d'une cinquantaine de mots.

The two metaphors linked to the *"alien territory"* are related to travelling. Indeed, Gaia finds herself in the situation of a stranger in a new place who has to adapt to new customs and new codes of conduct. The metaphor implies that her looks and her accent which were her *"instant passports"* (l. 26) in the most select London circles, are meaningless and irrelevant – *"foreign currency"* (l. 27) – in Pagford where the social codes are different.
(72 words)